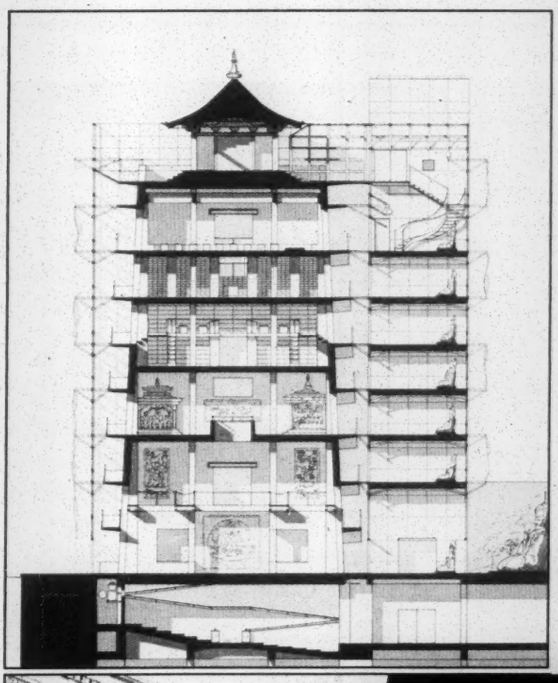
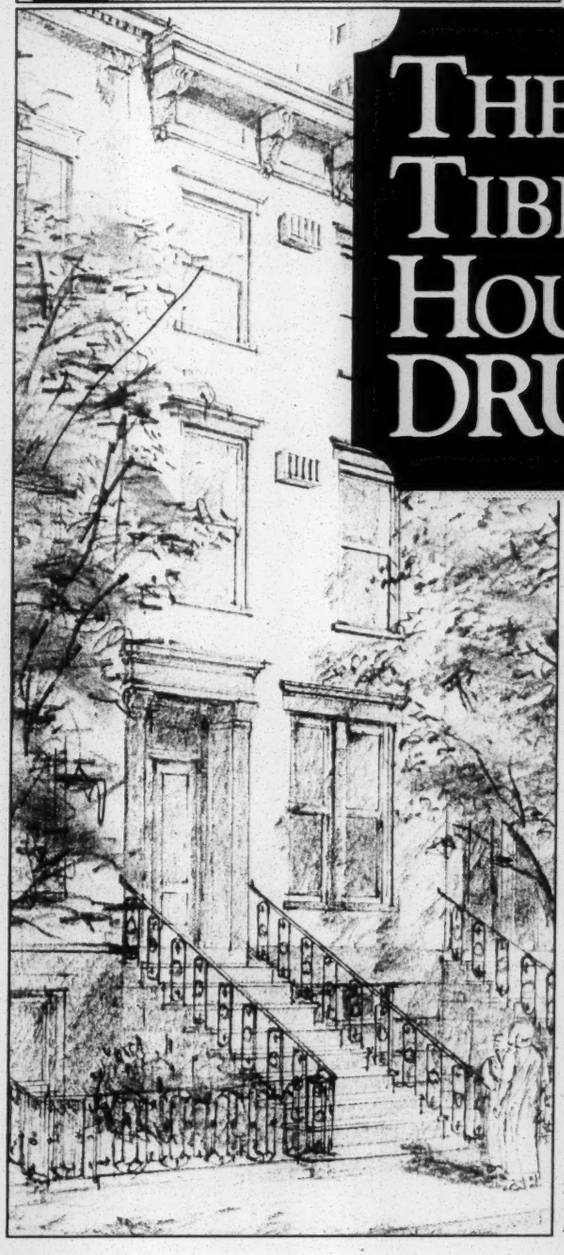


Architect's plan for future Tibet House

THE TIBET HOUSE DRUM

Vol. 1
Issue 2
FALL
1992
NYC



Tibet Building New York

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Tibetan Architecture in ... El Paso, Texas?

President of Tibet House Robert F. Thurman with Jacqueline Dunnington; in the background, the Wheel of Life thangka.

from the President...

Dear Members of Tibet House New York,

Heartfelt Greetings! I am happy to welcome a growing number of you to the Tibet House community—we who cannot bear to see the exquisite Tibetan civilization further diminish or even disappear. Now with the first International Year of Tibet behind us, we must persevere in the marathon enterprise of what Jack Zimmerman first called the "Decade of Tibet." In fact, our long-range job of developing the resources to save, sustain, and revitalize Tibetan culture needs your continuing support more than ever.

In September I visited London briefly to represent Tibet House at the opening of the *Wisdom and Compassion* exhibition at the Royal Academy. It was an amazing sight to stroll along Piccadilly and suddenly behold giant posters with colorful photos of the monumental gold-bronze Tsong Khapa from Sweden, the colorful Zimmerman Yamantaka, the dancing dakini from Newark, and a detail of Mongolian princes making donations to Vajradhara from Bob Ellsworth's classic *thangka*. "The Sacred Art of Tibet at the Royal Academy!" cried the poster. British ladies and gentlemen looked up with a lift of bemusement. Thousands turned up on the opening days, and the press was full of Tibetan civilization—not only the beauty of its art, but also the tragedy of its desecration. (Look at the *London Times* Editorial!) It was a thrill to be there. It re-energized my conviction that the cultural avenue of Tibet work remains vitally important in its own right, right along with the political and the spiritual avenues.

Much has happened in the last few months. Most important, two long-term Tibet supporters generously gave the beginnings of the Tibet House Library and Museum.

Frances Thargay, veteran supporter of the Tibetan cause and volunteer worker of the Office of Tibet for many years, gave Tibet House her valuable personal library of rare books and articles on Tibet, including a number of first editions. Frances envisioned the quiet library and archive that will hum with American students of all ages, there to research for books, articles, films, plays, or for the sheer pleasure of it. She felt that the rare books that had meant so much to her would benefit these future readers, who themselves would in turn be moved to help Tibet. We are extremely grateful for her generous donation.

Jacqueline Dunnington holds the M.A. in Buddhist Studies from Columbia University, and has loved and learned about Tibet for many years. She first donated her excellent manuscript on the

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Please remember to renew

from the Director...

Dear Members and Friends,

We are delighted and proud to bring you our second *Tibet House Drum*, in which we are featuring our projects present and future, as well as several pieces on Tibetan cultural subjects.

We would also like this issue of the newsletter to serve as our annual membership renewal appeal. About this time last year we ran a successful membership drive and renewal reminder. Many members felt it would be useful to repeat our appeal again this year.

Today Tibet House is moving into a new phase of development; more than ever, we are relying on you for the continuing membership and support which have been the cornerstone of our success. The International Year of Tibet and the Wisdom and Compassion show, in particular, are a tribute to your dedication to the cause of Tibet.

Now we actually have in hand the first seeds of several long-term projects:

1) Thanks to two generous donations, we have the beginnings of a museum and a research library;

2) Our first trip to Tibet this

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FROM A READER...

To The Editor:

I must tell you how delighted I was to see your premiere issue of *The Tibet House Drum*. What a great idea! I'm sure it will please your supporters to be kept informed on all that is happening and the upcoming opportunities to share in.

I must also tell you that The Year of Tibet is turning out to be the best thing that has happened to me! After studying Tibetan culture, attending art shows (getting to meet Prof. Thurman), attending numerous museum lectures, I can't wait to learn as much as possible! Thanks so much and keep up the good work! This over-industrialized world could learn so much from Tibetan culture.

Beverly L. Dempewolf

continued from page 2

"Tibetan Wheel of Life" for Tibet House to publish. She then contributed substantial funds to initiate a series of monographs on Tibetan culture, all royalties of which would accrue to Tibet House. Then she gave her cherished *thangka* painting of the "Wheel of Life," to launch the Tibet House New York Museum Collection.

This Museum Collection is important to our vision of a world-wide network of small, gem-like Tibet House Museums, slowly collecting precious fragments of this shattered heritage, moving them around in exhibitions to advance the world's understanding of the wonder of Tibet, and ultimately, in a liberated new Tibet, returning them to the Tibetan people. We are moved and grateful that Jacqueline shares this vision and has entrusted her fine and valuable work of art to Tibet House.

The next thing that happened at Tibet House was that His Holiness suggested that the Board of Directors consider asking me to serve as President, to fill the gap left by Elsie Walker, who has moved to Washington and returned to regular Board status. At the meeting on July 23rd, the Board went ahead and elected me for several years. I accepted with both joy and hesitation: hesitation because my many responsibilities, both as Chair of the Department of Religion at Columbia University and as family man, would prevent me from devoting the time so generously given by Richard Gere and then Elsie before me, and joy because I love the vision of Tibet House, can see clearly how important it is for the Tibetan people, and am always glad to advance His Holiness' intentions. So I accepted the responsibility to work toward establishing Tibet House on a firm enough financial footing to support a Tibetan and Western competent professional staff.

At the same meeting, Richard Gere requested that he become an ordinary founding board member, due to the intensity of his professional schedule. Rinchen Darlo, His Holiness' Official Representative to North and South America, was elected as the Chairman of the Board.

Since then, in spite of financial stringencies, we have been moving ahead on a number of fronts, bringing our non-profit by-laws up to date, expanding our support community, developing a comprehensive three-year plan, fund-raising, keeping a photographic exhibition moving through South America, working on potential *Wisdom and Compassion: Tibetan Sacred Art* exhibitions around the world, and organizing fall programs and local events. Our colleague and adviser, Sorbonne Professor Heather Stoddard and our Director, Anna Souza, have just left for Tibet, where they will lead the Early Tibetan Art trip Tibet House organized.

This fall, on the October 15-16 weekend, we were to have co-sponsored a conference among His Holiness, other Lama teachers, and Western scientists called "World Sciences in Dialogue: I." On the 18th, Tibet House was to have hosted a benefit dinner with His Holiness, which would have been delightful and auspicious, as well as helpful with fund-raising. Unfortunately, since His Holiness became overtired following his extremely successful summer tour of South America after Rio, he had to cut his travel schedule and our events got postponed until next year. So this fall we are concentrating on what I have discovered is called a "dinnerless benefit." (It almost sounds like something Zen!) Thus people get the chance to support Tibet House without having to dress up for a gala party (which some busy New Yorkers even appreciate, I am told).

In the midst of all of this, you, dear members are the foundation of our whole effort. Your continuing membership contributions, your assistance in helping enroll new members, your interest and support are all totally essential. So we thank you from our hearts, as well as on behalf of the Tibetan people. With all best wishes for a happy holiday season, and a joyous New Year!

Robert A.F. Thurman
President

continued from page 2

month marks the beginning of a Conservation Project with Dr. Heather Stoddard;

3) Our Handicraft Project is beginning to take shape this fall: we are choosing designs and formulating procedures for selling Tibetan handicrafts through Tibet House. This project aids Tibetan refugees in settlement camps.

We hope you will renew your membership now, and work with us to build upon the successes of The Year of Tibet. Now we have the opportunity to become a thriving, enduring institution, dedicated to preserving Tibetans' culture—for their children and for ours.

Anna Souza
Director

Watch for
TIBETAN HANDICRAFTS AT TIBET HOUSE!

You will find items in our fledgling collection presented in this issue of *The Tibet House Drum*! (A full list is on back cover.) All items are inspired by Tibetan designs and most are produced in refugee communities in India. All purchases support Tibetan artisans!

Tibetan Hats

Wisdom & Compassion in London

After resting a while from its smash hit performances in San Francisco and New York, our Wisdom and Compassion exhibition of Tibetan Sacred Art moved to the Royal Academy of Art in London. The Academy mounted the show with meticulous care, going to the extent of repainting their main galleries in bright primary colors and including Tibetan pillar and beam motifs around the entrances and doorways. A huge map of historic Tibet greeted the many visitors in the first space, along with large blow-up black and white photographs of Tibet's vast landscape. The atmosphere was authentic, heartwarming, and welcoming. The pieces themselves glittered and shone in their brilliant clarity and color, in their imaginative energy and beauty of fine detail. It opened on December 13, with much fanfare in the press and on posters plastered throughout London. As usual, the Royal Academy received some opposition from the Chinese Embassy and the British Foreign Office, for the exhibition of Tibetan Art as it is, which for some reason makes those officials highly nervous. Royal Academy President Sir Roger de Gray and Director Pierce Rogers were not intimidated by this unseemly pressure, and persevered in mounting a stunning show. Lack of the RA's usual level of corporate support caused them to go all out to publicize the show and make it a financial, as well as artistic, success. The London press caught wind of the political winds swirling about, and so made much more noise about the cultural genocide China has perpetrated in Tibet than they might have otherwise. Above, we reproduce the moving editorial in the *Times* of London; at right are just a few headlines representing the media barrage. ∞

THE TIMES

Editorial, Sept. 17, 1992

Tomorrow strange gods come to Piccadilly, which in its time has acted as a thoroughfare for most strange things from the round world's imagined and out-of-the-way corners. The huge exhibition of Tibetan sacred art, *Wisdom and Compassion*, is opening at the Royal Academy. It is so exotic in its savage and erotic imagery, so extravagant in its colours and genres and legends, so different from the conventions of Western art and metropolitan life, that it might have been flown in from another wilder planet where there are different colours in the spectrum and images in the mind.

The works of art, scroll paintings, metal images and wooden block prints have in fact descended from a place known to Britons as the forbidden land, the roof of the world, and the lost horizon. Tibet is the highest, bleakest, windiest, remotest, and least known country in the world, a vast soaring place 15 times the size of England where the depths of the valleys are higher than the summit of the Alps. Until recently Tibet's astonishing art was dismissed by some narrow minds as obscene, barbaric and degenerate, though its traditions go back to an age when the only painting in England was body-painting done with woad.

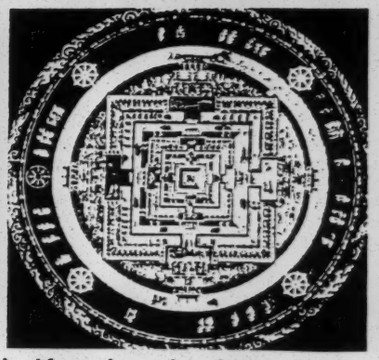
Television, modern printing and mass travel have made modern susceptibility readier than it used to be to appreciate the beauties of an alien culture. The 160 masterpieces of Tibetan art down the centuries have necessarily been assembled from collections outside Tibet. None comes from Tibet itself, because it has been forbidden to be a country for more than 40 years: and art is a potent symbol of nationhood. Even the unimpressionable, who may see little merit in Tibetan art, can be moved by its politics. Since the Chinese invaded Tibet in 1949, they have systematically set about destroying its identity, which largely means its culture and religion. Sacred scriptures have been ploughed in with manure, 6,000 monasteries have been destroyed, and holy *mani* stones have been used to make sewers.

Official Britain has shamefully appeased the Chinese in their annexation of Tibet, the genocide of its people and the attempted destruction of their culture, ever since it blocked the Dalai Lama's appeal to the United Nations when China invaded. No diplomatic advantage has come from this cowardly policy of placating the invaders and destroyers. *The Times*, which has taken a friendly interest in the region ever since it scooped the world with its sponsorship of the first conquest of Everest, has been more robust about this faraway country belonging to people of whom the Foreign Office prefers to know nothing. Britain should at last stand up for its original policy, which in 1943 recognized China's special interest in Tibet only on condition that China respected Tibetan autonomy, including its right to diplomatic representation.

The exhibition we are sponsoring is a dramatic artistic event to open the eyes of Londoners to an old world. But it is also a political emblem. Life is short but art is long. The Tibetan heritage, which came so close to extinction and is still under threat, has been brought to life in London as a symbol that Tibet still lives and shall one day be free. ∞

BEAUTY AND THE BUDDHA

The Observer Magazine 15/9/92



FAR LEFT: this fourteenth-century gilt figure of a female deity making an offering, in the Spink collection, was probably made not in Tibet but in China. It does, however, conform to Tibetan religious canons

LEFT: the RA exhibition centres on the Kalachakra mandala, or Wheel of Time, an exact mystical representation of the perfect world of the Buddha. This one, created in 1991 of sand and mineral pigments by Tibetan monks in Switzerland, is believed to transport anyone who sees it in the right frame of mind to a perfect time and place

RIGHT: the RA has borrowed from the Musee Guimet in Paris its finest Tibetan object, the Idrabhuti Vajradakini, 1700, said to be a female Buddha. Assembled from 24 pieces of gilded copper, she was originally transplanted as a lesser aspect of herself to demonstrate an impermanence

For centuries, Tibet has inspired fantasies and myths. It was the place where Sherlock Holmes disappeared, the location of James Hilton's Shangri-la. And, for centuries, Tibet has been home to Buddhism, redolent as it is of devotion and artistic creativity. Jonathan Mirsky previews two exhibitions of the art of a civilisation that thrived on the rooftop of the world

Antique Collector, 9/92

NIRVANA IN CHAINS

The Chinese invasion of Tibet resulted in the subjugation of Buddhist thought and culture. Two exhibitions in London highlight the richness of sacred Himalayan heritage and the tragedy of its bloody suppression.

by Brett Gorvy

LIFE & TIMES

THURSDAY SEPTEMBER 17 1992

From the roof of the world

Richard Cork marvels at the new exhibition of Tibetan sacred art, supported by *The Times*

This show proves that China's destruction of Tibet's heritage cannot sweep away everything

Financial Times, 9/26-27/92

ARTS

Inside Buddhism

***Patricia Morison** finds out about sacred Tibetan art*

an extraordinary and now threatened culture. From first to last the emphasis is on the *sacred* import of that art, not whether we westerners find the images aesthetically appealing.

Judged, then, from a purely pragmatic viewpoint, *Wisdom and Compassion* offers any person ordinarily curious about the world a quick and relatively painless introduction to one of the world's four great religions. But even so, this is that risky enterprise – an art-show which demands effort from its visitors.'

At which point I will come clean. From my first visit I emerged with feelings of bewilderment verging on panic. What was I going to say to the tone. The excellent film made by a Tibetan states baldly enough the facts of China's invasion of Tibet in 1949. Switch on your Acoustiguide Walkman, and you will hear at the close of the commentary a tribute to the faith which sustains Tibetans under persecution, and of their longing for freedom and the return of the Dalai Lama to Lhasa.

I must admit that it was the Acoustiguide which made the difference to my understanding, and hence enjoyment of, this exceptional show. How helpful, for example, to be told that one scholar has compared the many different paths, sects, and orders of Buddhism with airlines using different routes to reach the same destinations.

her own son's skin. It is worth remembering that Christian iconography has its horrible images too, like St Bartholomew holding up his flayed skin.

Mandalas present visually the least interesting, least penetrable aspect of the show. In a room painted the most intense deep blue three monks from the Namygal Monastic University at Dharamsala are creating a sand mandala.

Wordlessly they rasp their metal horns, the grains of coloured sand trickle into a fantastically complex pattern which each holds in his mind. Another monk stands close by, beside a fantastic wall-hanging like the most sumptuous tie-rack you have ever seen. He is

calen

New York City

Lecture

November 17

Learning from Little Ladakh
Helena Norberg Hodge, founder and director of The Ladakh Project.
Slide lecture: what the West can learn from this nature-based society, often referred to as "Little Tibet;" and, the threat to its existence by modernization.
Columbia University, Kellogg Center, Rm. 1501, Int'l Affairs Bldg.
6:30pm. Members $5; non-members $7.

Exhibition

June-December, 1992

Where the World Meets the Sky: Photographs of Ladakh and Tibet
by Ellen Kaplowitz
The Mezzanine at Park Avenue Plaza, 55 E. 52nd St. (betw. Park & Madison)

THNY—fall 1992

Thangka Painting Workshop

November 16, 23, 30, and December 7, 10

Jampa Tsondue, student of well-known artist Ven. Ngawang Norbu, will give step-by-step instruction. He has painted thangkas for numerous monasteries and high lamas, the most important of which include the "Past Lives of the Buddha", a 41-panel work now hanging in the prayer hall of Gyumed Tantric University in India. His style is "Mendri", which he began to study at age thirteen. Upon completion of his training, he became his master's assistant.
Tibet House, 241 E. 32nd St.; 10am-12 pm.
Members $50; non-members $75.

Ritual Dance Workshop

November 1-2, 1992

Lobsang Samten, Ritual Dance Master of Namgyal Monastery, will teach Cham, sacred dance of Tibet; and movements, mudras, symbolism of Black Hat Dance. Previous dance experience not required.
83 Leonard St., 4th Floor.
4-6 pm. Members $20; non-members $25.

national

TIBET FILM FESTIVAL

For details call Zeitgeist at 212-274-1989 or individual institutions.

LUNG TA
- **Nov. 8—Poughkeepsie, NY**
  Vassar College
- **Nov. 22-25—Taos, NM**
  The Taos Art Association
- **December 18—Sitka, Alaska**
  Sitka Film Society

REINCARNATION OF KHENSUR RINPOCHE and SONG FOR TIBET
- **Nov. 27-29—Rohert Park, CA**
  Sonoma Film Archives

LUNG TA, REINCARNATION and SONG FOR TIBET
- **Nov. 4-9—Newbury Port, MA**
  Newbury Port Screening Room

Sept. 13, 1992–Oct. 31, 1993

ART OF THE HIMALAYAS: TREASURES FROM NEPAL AND TIBET

115 pieces of Buddhist and Hindu sculptures, thangkas, textiles and drawings from Tibet and Nepal are represented. Organized by the American Federation of Arts, from the outstanding private collection of Jack & Muriel Zimmerman.

- Sept. 13 – Nov. 8, 1992—The Frick Art Museum, Pittsburgh, PA
- Feb. 28 – April 25, 1993—Virginia Museum of Fine Arts, Richmond, VA
- May 22 – July 31, 1993—Bowers Museum of Cultural Art, Santa Ana, CA
- Sept. 5 – Oct. 31, 1993—Tampa Museum of Art, Tampa, FL

Jan. 19–March 31, 1993

SEVEN YEARS IN TIBET, 1944-1951: Photographs by Heinrich Harrer

Centennial Museum, University of Texas, El Paso.
Explorer and writer Heinrich Harrer's finest works have been assembled for this exhibition that captures the traditional lifestyle of Tibet prior to the Chinese invasion.

Oct. 6, 1992 – April 26, 1993

GANDEN SHARTSE MONKS: SECOND U.S. TOUR—

Contact Thubten Dargyeling or Ani Tenzing at (310) 839-8057.

Oct. 6-16–Los Angeles, CA
Oct. 16–Ojai, CA
Oct. 17-18–Santa Barbara, CA
Oct. 19-23–Soquei & Santa Cruz, CA
Oct. 23-Nov. 1–San Francisco; Bay Area
Nov. 3-4–Mt. Shasta, CA
Nov. 5-6–Portland, OR
Nov. 7-9–Seattle, WA
Nov. 13-14–Denver, CO
Nov. 15–Boulder, CO
Nov. 16-18–Colorado Springs, CO
Nov. 21-23–Aspen; Snowmass, CO
Nov. 24–Grand Junction, CO
Nov. 25–Hotchkiss/Crawford, CO
Nov. 27-Dec. 1–Santa Fe, NM
Dec. 1-7–Albuquerque, NM
Dec. 8-9–Groom Creek, AZ
Dec. 10-11–Phoenix, AZ
Dec. 12-13–Yuma, AZ
Dec. 18–Hacienda Hgts, CA
Feb. 14, 1993–Atlanta, GA
Feb. 19-Mar. 2–Boston, MA
Mar. 3-4–Amherst, MA
Mar. 10-12–Washington, D.C.
Mar. 13–Richmond, VA
Apr. 1-3–New York, N.Y.
Apr. 12-15–Crinnell, IA
Apr. 26–Claremont, CA

endar

THNY Goes To Tibet

A group of Tibet House friends, including Executive Director Anna Souza, are travelling to Tibet on October 16 for a cultural survey and art historical tour. They are fortunate to have Prof. Heather Stoddard Karmay, Director of the Tibetan Studies Center at the Institute of Oriental Studies at Sorbonne, Paris, as their guide.

The tour, "Early Temples and Archaeological Sites of Central Tibet," is to provide Tibet House and Dr. Stoddard an updated view of cultural sites and monuments in Central Tibet—in particular, their condition, stages of renovation, or conservation.

Dr. Stoddard is currently developing—with UNESCO, ICOMOS and other European organizations—a variety of preservation projects.

Gala Benefit Cancelled... Plans for February, 1993

The Gala benefit originally scheduled on October 18 was cancelled, due to His Holiness' change of travel plans. Instead, the Board decided to devote this fall to a "dinnerless benefit" fund-raising drive. Plans are in the works for the next Gala benefit, to be held right after Tibetan New Year, on February 24, 1993, on the theme of "The Lhasa Great Prayer Festival." Board member Philip Glass and Laurie Anderson have graciously offered to perform on this occasion.

Venezuela Views "Tibet, Past and Present"

June 23, 1992—H.H. the Dalai Lama inaugurated *Tibet Past and Present*, a photographic exhibition, at the Centro Cultural Consolidado in Caracas, Venezuela.

The exhibition, sponsored by Banco Consolidado, included 21 photos by Heinrich Harrer from the private collection of Tibet House, New York, and the work of Beatriz Grau, depicting Tibetan life in exile and in Tibet.

The event was well attended and guests of honor included Martha Perez, daughter of the President of Venezuela, and her husband.

"TAKE ME TO TIBET" summer class of '92

Four children attending the THNY summer classes for children were introduced to Tibetan hat making, painting, music and dance at Tibet House.

Their teacher was Dorothy Reilly, Asst. Director of the picturesque Jacques Marchais Center of Tibetan Art in Staten Island.

Left, in Tibetan dress and holding Losel dolls, are Julia Stuebing, Tenzing, Jigmee, and Dena Tasse-Winter.

Robert Thurman to Dehra Dun and Bhutan

President of Tibet House Robert A.F. Thurman will be attending the formal inauguration by H.H. the Dalai Lama of the Drikung Kagyu Institute in Dehra Dun, India. Starting on November 16, the week-long Monkey Year celebration will be one of the largest festivals in Drikung Kagyu history.

Prof. Thurman will be travelling with Aubrey Degnan, film producer, and her group, providing scholarly expertise for a cultural tour he will join at Delhi. Proceeds from the tour will contribute to a film documentary on the survival of Tibetan culture in India.

After Dehra Dun, Prof. Thurman will join writer Sam Keen in leading a group on a spiritual odyssey through Bhutan and making a film of the adventure.

international

March 4-6, 1993

INTERNATIONAL CONFERENCE ON ECOLOGICAL RESPONSIBILITY; A DIALOGUE WITH BUDDHISM

Tibet House-New Delhi is bringing together scholars, practitioners, and activists in the fields of ecology and spiritual understanding to explore common ground for responsible action. H.H. the Dalai Lama will deliver the inaugural address, following his consecration of a new Buddha statue at Buddha Jayant Park. For information contact:
The Director, Tibet House, 1, Institutional Area, Lodhi Rd., N.D. 110003, India.
Phone: 011-611-515

DHARAMSALA

LIBRARY OF TIBETAN WORKS & ARCHIVES

Try to imagine the destruction of sixty percent of a nation's literature ... say, for example, the literature of England. No more Shakespeare, no more Dickens, no more Milton—the list seems endless. Look up at your bookshelves and envision someone burning over half of your books.

The destruction of Tibet's literature was carried out on such a scale. Across Tibet giant bonfires consumed thousands of scriptures; books not incinerated were desecrated—used by the Chinese as wrapping paper, as paper bags, as padding in shoes, and even as toilet paper. The ornately carved wooden boards in which the texts were bound were made into chairs, floor-boards, and handles for farm tools. The original Narthang Press was razed to the ground by Red Guards. The wood blocks used for printing were piled in a nearby field to be burnt. Eye-witnesses said they formed a small hill.

The Chinese have since "apologised" for such excesses. But now, in the 1990s, they practice a different, more insidious, form of cultural and literary colonialism. The Chinese media now boasts that China alone possesses the best research centres for Tibetology, the finest collections of ancient Tibetan texts and manuscripts, and takes the greatest care of such treasures. The location of these new centres and libraries—Beijing. In a *China Daily* report of August 1984, reference is made to the "prize jewel" of the library of Beijing's Cultural Palace of Nationalities founded in 1959—a 1671 edition of the Kangyur teachings of the Buddha, written in gold dust on palm leaves, beautifully illustrated, and bound in sandalwood boards, inlaid with gold and ivory. *China Daily* states: "The 112-volume Kanjur Sutra (sic) was originally housed in a Tibetan Lamasery. It was later moved to the library, which was fortunate because some years later the whole lamasery was destroyed by fire." Draw your own conclusions.

It is against this background that the Library of Tibetan Works and Archives (LTWA) was founded in Dharamsala in 1971 by H. H. the Dalai Lama. Much more than a library, it is the repository of a 2,000-year-old civilisation, and a dynamic, living institution.

At 1,600 meters, with the snow-capped Dhauladhar range of the Himalayas rising above it, LTWA's 3-story building is a physical reminder of Tibet, with sloping white walls and a colorful, ornately carved and painted portico. Inside, besides the well-known book and manuscript collection, it houses a publications department, a museum, a collection of rare photographs, an oral history project, and an accredited Center of Tibetan Studies offering regular courses in Tibetan Buddhism and language, as well as a school for thangka painting and wood-carving.

Library and Museum

The artifacts in both library and museum are considered so sacred that a steady stream of devout Tibetans come to make prostrations on the front step and circumambulate the building.The library is the largest collection of books and mansucripts on Tibet in the world, covering Buddhism, logic, philosophy, metaphysics, art, history, grammar, poetry, and language, and it is always expanding. Scholars believe that thousands of legal and social documents in the archives from the 10th-11th centuries can provide new insight into Tibet's social and legal development.

Upstairs from the library is the museum, containing nearly 1000 rare and precious statues, thangkas, Tibetan coins and currency notes, and other artifacts, some dating back to the 13th century.

Publications, Research, Translation

Up to 1988, the LTWA published over 200 titles in both Tibetan and English; the Tibetan titles included medicine, philosophy, historical writings of lamas of different Buddhist schools, memoirs, Tibetan customs and rituals, and epic literature.

Tashi Tsering, Research and Cultural Officer and Tibetan Publications Officer, is particularly proud of the Gesar project, a 17-volume edition of the heroic saga of King Gesar of Ling, the Tibetan epic famous throughout Central Asia.

LTWA's research and translation facilities are open to all comers. In 1989-90 nearly 1,500 scholars, students and general readers enrolled as members, and hundreds more wrote to the library for answers to specific research and translation questions.

There is brisk communication between the LTWA and new centers of Tibetology and publishing emerging in occupied-Tibet and China. Gyatsho Tshering, Director of the LTWA since its inception, does not feel these constitute any threat to LTWA or its purpose, the preservation of Tibetan culture. Rather, he thinks it is far preferable to the years of destruction gone before. "Tibetan scholars in Tibet have been doing very good things in the literature and publications fields," says Tshering. "Their publications are of good quality and they have lightened our burden. They are very keen on exchanging information and publications with us. They have written to us again and again."

Oral History Project

There is an old Tibetan proverb that says: "Words spoken by elderly people are like feathers of a young bird." The Oral History Project has been recording over 8,000 hours of such words from the Tibetan exile population: accounts of the history and geography of villages and towns in Tibet, folk songs, stories and legends, Buddhist teachings, and various traditional instructions. In a room at the top of the library, new arrivals from Tibet can be seen, surrounded by recording equipment, speaking out their experiences.

CENTER FOR TIBETAN STUDIES

Language Classes

One of the most popular features of the LTWA are the regular courses in Tibetan language, culture, and Buddhism, serving a daily average of 50 students from around the world.

Ven. Ngawang Choejor, master craftsman at LTWA's Woodcarving School.

Thangka Painting & Woodcarving

Seeing that the Tibetan traditions of thangka painting and woodcarving would soon disappear without rapid intervention, LTWA took on yet more responsibility with two new schools. Started in 1977, the thangka painting school offers a 5-year course, with 21 students currently enrolled. It is a mere shadow of what it used to be in Tibet, where students used to spend 25-30 years under a single master.

The woodcarving school was started in 1983 under the tutorship of Venerable Ngawang Choejor, a monk from Drepung and Tibet's foremost master woodcarver. Sitting at his workbench, surrounded by chisels and fragrant wood shavings, Ven. Choejor said that up to 1959, when he escaped from Tibet, there were many master woodcarvers working in his area of Kham. "But with the Cultural Revolution many of the carvers were killed and now there are very few."

In the museum is a three-dimensional wood mandala of Avalokiteshvara, the only one of its kind outside Tibet, and which 5 craftsmen at the school took 3 years to complete. This mandala is very special because each small detail was supervised by His Holiness's two teachers.

Funding

"We have a budget of Rs 35 lakhs per year (about US$ 194,500) and we receive 8 lakhs per year of funding from the Indian Government," says Gyatsho Tshering. "All the rest of the money, 27 lakhs, we have to raise ourselves through renting rooms and selling publications." The fees at the library are only nominal. Besides the continuing support from H.H. the Dalai Lama, funding for specific projects has come from organizations such as Ford Foundation, OXFAM, and development agencies of the Belgian and Swedish Governments. "We haven't taken one cent from the Tibetan Government," adds the Director. "They have so many other responsibilities. I have always tried to make this institution self-reliant."

Modernisation and Future Plans

Having installed personal computers in Publications and Accounting, LTWA is continuing to develop its Tibetan Manuscript Computer Catalog Project, a UNIX based computer system with 7 terminals, which will provide on-line service in 9 Asian and 12 non-Asian languages. The comprehensive, integrated system will perform cataloguing, acquisitions, and circulation tasks. Additionally, LTWA's ground-breaking Tibetan language software, TSCII (Tibetan Standard Code for Information Interchange), equivalent to ASCII, is soon to be merged with a Tibetan font set in a single memory cartridge.

In order to complete both the UNIX on-line project and the TSCII software package, as well as to continue the work of the Oral History Department and the Center for Tibetan Studies, LTWA needs new sources of funding. Also the current building needs to be expanded in order to provide sorely needed classroom, office, and museum space. Architect's plans have been made for a new third floor; however a wholly separate annex is also being considered.

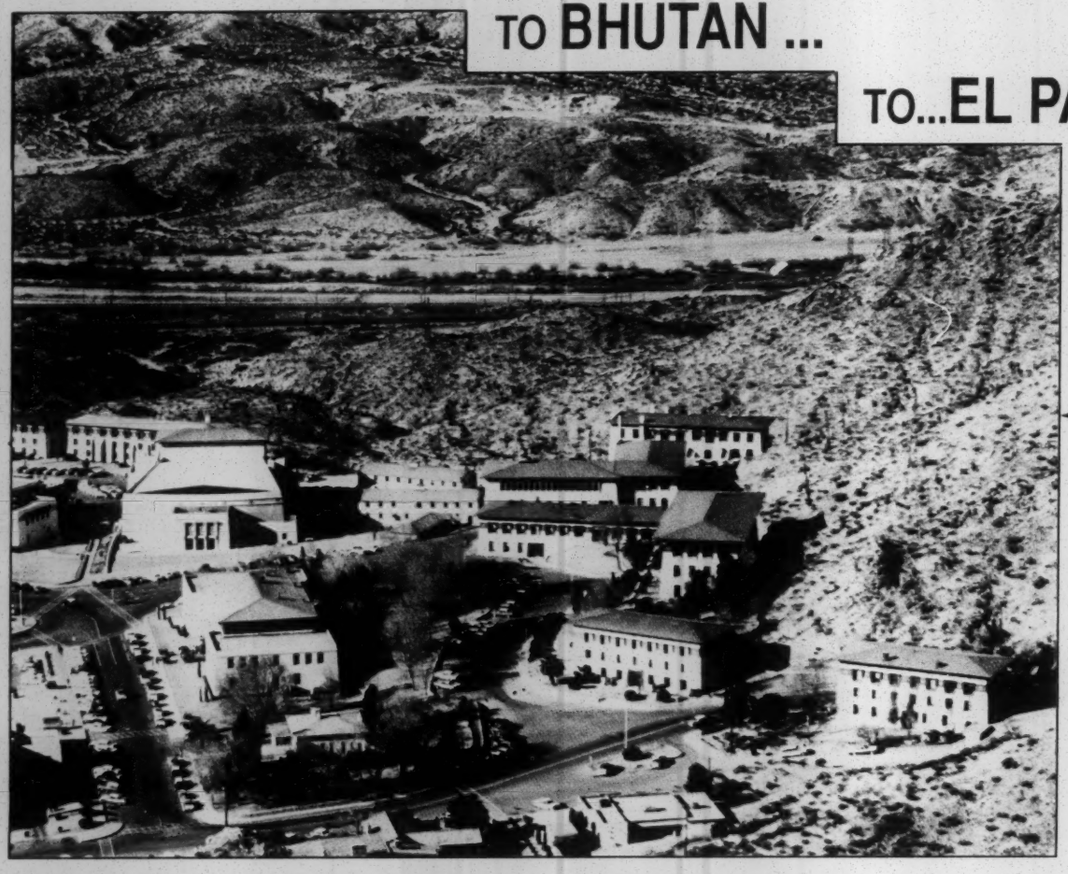
For more information on Library projects, contact either Gyatsho Tshering, Director of the LTWA, or Mark Ratledge, c/o the Library, Gangchen Kyishong, Dharamsala 176215, H.P., India. ∞

—by Heather Wardle
(Adapted from The Tibetan Bulletin)

TIBETAN HANDICRAFTS AT TIBET HOUSE

Losel Ragdolls

FROM THE POTALA ... TO BHUTAN ... TO...EL PASO, TEXAS!



THE UNIVERSITY OF TEXAS AT EL PASO

The campus by early 1950's. Since 1917, many new buildings have been constructed: some in the classic, Bhutanese style, and others with modifications. By 1930 the 42"-thick walls of the original 4 structures had become prohibitively expensive, and vertical walls with sloping columns or panels were substituted.

1916
The story begins

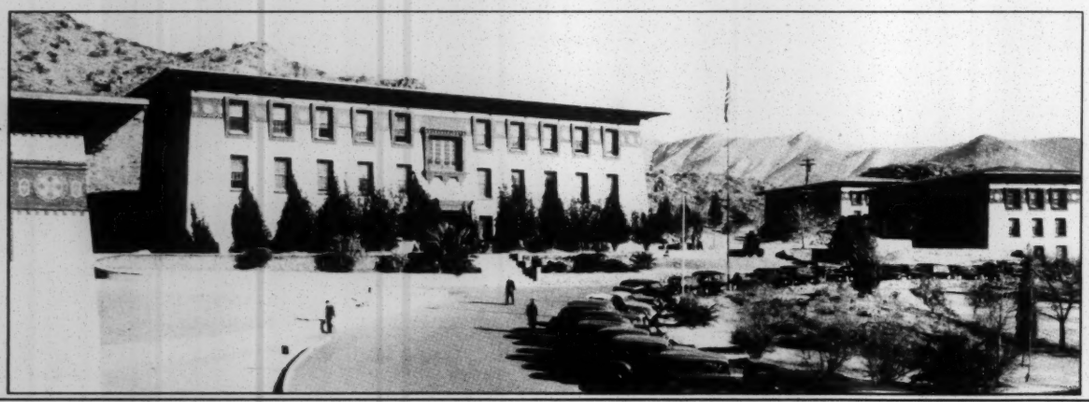
1. Fire breaks out in the main building of what was then Texas State School of Mines and Metallurgy in El Paso, leaving nothing but ashes. The school's dean, Steven H. Worrell, acquires funds to buy a new site and begin reconstruction.

2. Kathleen Worrell, the dean's wife, an enthusiast for travel and *National Geographic Magazine*, recalls an article in the April 1914 issue: "Castles in the Air: Experiences and Journeys in Unknown Bhutan."

   The photographs, by one John C. White, a British political officer in Sikkim and Bhutan, show terrain similar to the El Paso site, and desert-colored buildings of surpassing beauty—massive, gently sloping walls, high-indented windows, projecting roof eaves, and dark bands of brick or stone at the high window levels.

3. The architectural firm of Trost & Trost makes plans based on the White photographs of Dug-gye Dzong, Sang-Tog-Pelri, Paro Dzong, Tashi-Cho-Dzong, and Paro Taktsang.

1917



The first 4 buildings inspired by National Geographic photos. In the center is Old Main, a direct imitation of Paro Dzong, Bhutan.

1984
The Library

Increasing stylistic digressions from the 40's- 80's came to an end with the massive new Library building. Architect Joe Gomez, of Fouts Gomez Moor, designed a six-story, 275,000 sq.ft., $27.6 million structure in the pure classical tradition.

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241 E. 32nd St.
New York, N.Y.
212-213-5592

The Tibet House Drum is the newsletter of Tibet House New York, to be published occasionally as the voice of Tibetan culture in North America.

Editor-in-Chief .....Anna Souza
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Above: Tibetan Booties

WINDCHIMES
Brass Cloud design (symbol of the free and eternal) above Tibetan horse and yak bells. Wind catch of Tibetan brocade. Height: 24"; Width: 8"; $40.

Right: Windchimes
Below: Silk Opera Scarf

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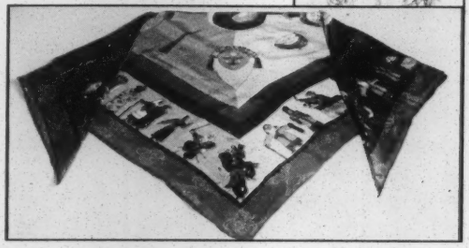

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